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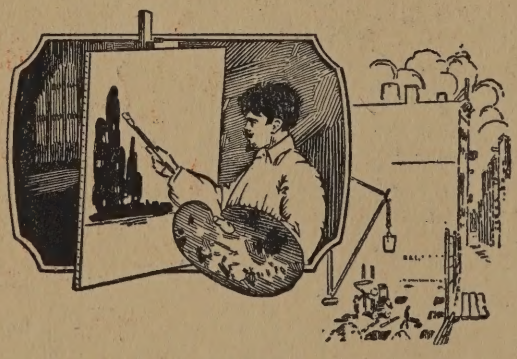

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THE AMERICAN ART STUDENT
AND COMMERCIAL ARTIST

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VOL. VI MAY, 1923 No. 9

"Illustrated By"—

By M. L. Blumenthal. Reprinted by permission from "The Saturday Evening Post." Copyright, 1922, by The Curtis Publishing Company, Philadelphia, Pa. Mr. Blumenthal, who is a nationally-known illustrator, formerly taught at the Graphic Sketch Club of Philadelphia, a member of his class being one of the present editors of this magazine.

I'm one of the people who make the pictures or illustrations, that you see in *The Saturday Evening Post* and the other magazines and about which you say, "Yes, yes, of course; pretty picture, but, tell me, what's it got to do with the story?"

You are the proverbial kind reader who is beset with a passionate yearning to know everything about illustrations, the illustrators; how and why they make illustrations and all the funny little things they think about when they haven't anything else to think about.

An artist, you know—and illustrators are sometimes artists, as you shall see—is popularly supposed to be a very disorderly person, handicapped with a large overdose of something called temperament. This temperament, in the minds of most everybody, is the hall mark of the true artist. More temperament, they think, more artist. If Raphael Rembrandt Dauba doesn't sport long, unkempt hair, a big, floppy tam-o'-shanter, a mauve Lord Fauntleroy tie, a black velvet coat, taupe corduroy pants, sandals, pack a copy of Murger's La Vie de Boheme, sip red Italian ink, sing "O Sole Mio," live in a garret, and once in every so often bite his initials in the City Hall tower, he's no real artist. Moreover, he must be always starving.

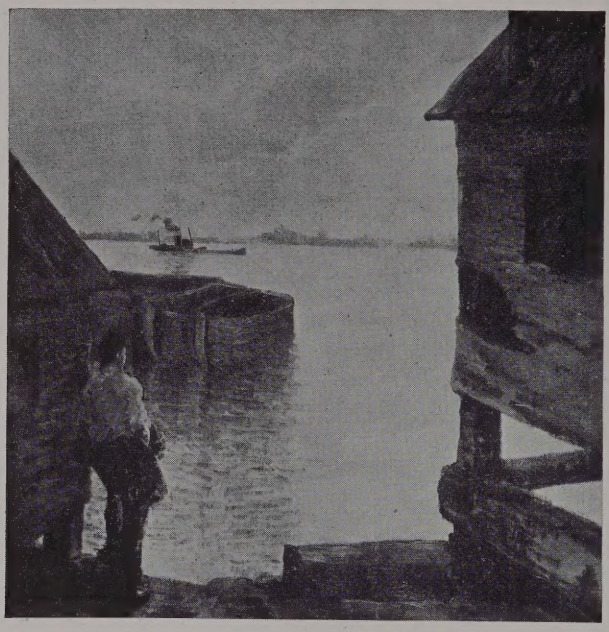
And nowadays that's all wrong, except possibly the starving. I hate rudely to bump such a colorful tradition, but honestly artists, especially good artists, are just about like you and me. I know some very fine artists with polished bald heads; I know a top-notcher who looks like a barber; I know three who resemble, physically at least, successful bankers, and one who has seven clean children and pays his bills. Artists of today are orderly people and the illustrating artists are even more so.

Now if you will forgive me all that you can and will regard me as a typical illustrator, I will modestly take the spotlight and try to tell you just exactly how it all comes about.

I have been making illustrations of one sort or another, mostly another, for about twenty years, to put it kindly. During those twenty years I have been asked by interested friends and acquaintances nine million eight hundred and forty-two thousand six hundred and eleven questions about my work. Not that that number accurately represents the number of my friends or acquaintances. Not by several. Some individuals ask a lot of questions and some ask ihe same question every time we meet. Sort of a "How d'ye do."

These questions easily assort themselves into ten classifications—ten different questions; never any more, never any less, and my fellow craftsmen tell me that they are subject to exactly the same questions. I think I can clear the air a great deal if I give you a list of these ten questions in the order of their frequency and then try to answer them singly at greater or less length.

COMPOSITION PAINTING BY HARRY G. BERMAN



Student of Penna. Academy of Fine Arts

The Illustrators' Questionnaire

The first question is always asked; it is never missed. I never met anyone in all my career who didn't ask it. I never understood why it was asked; I fear I never shall understand it. It is the one great mystery. The psychology of it holds an unending interest for me. Maybe some of you, cleverer than anyone else in the world, will write and tell me why this question is always asked. Are you ready for the question? The ayes have it. The question is, "Do you have to read the story before you make the pictures?" Now, I ask you, isn't that a wonder? Isn't it?

The second question is better: "Do you have anything to do with the author? Does he tell you what pictures to make for his story?"

The third: "How do you make the pictures?"

The fourth: "Does the editor tell you what pictures to make and how many?"

The fifth question: "How long does it take you to make a set of pictures?"

The sixth: "How far in advance of publication do you have to make and deliver your pictures?"

The seventh: "Do you use living models for your characters?"

The eighth: "How do the pictures get printed in the magazine? What is the process?"

The ninth: "Who settles the question of how much you are to get for a set of pictures?"

And the tenth and last question goes something like this: "Now, Mr. Blumenthal, not that I want to appear unduly curious, but just as a matter of interest, to settle an argument—I hope you won't think I'm inquisitive—but how much do you make a week?"

Now let's get down to tacks and see what we can get out of these questions in turn.

First, prize question: "Do you have to read the story before you make the pictures?" The answer is, I'm afraid I do. Not being possessed of a clairvoyant mind, not being a mind reader or an expert telepathist, I invariably have to read a story before I know what is in it. I am deeply ashamed to have to admit this and advertise my crass stupidity. Won't some kind and beneficent person please tell me, once and for all, how I can be expected to know what a story is about unless I do read it?

In a sincere search for the meaning of this question I often wonder whether its askers are actuated by the fact that sometimes an illustration fails to fit the story and they, the askers, jump to the conclusion that the illustrator has never seen the text. Once in a great while an illustration that does not illustrate will get by, and once in a greater while an illustration that is entirely at variance with the sentence underneath

it will slip through. If the blunder is the illustrator's he will not remain long in blissful ignorance. A whole army of Veritases, Constant Readers, Well-Wishers, G. T. Z.'s and Vox Populis are waiting with poised wet pens to spear such bulls, and the editor's next morning's mail is literally crammed with letters from these kind Columbuses. Then in a careless, offhand manner the editor passes the bouquets on to the illustrator and that chastened soul promises to be such for a long time.

Let me 'fess up to a few such breaks in my own experience.

I illustrated the first of Hugh Wiley's very fine stories about that lovable negro clown, the Wildcat. In one of the pictures I drew the Wildcat in an argument with a French colonial soldier.

The only mistake I made was in drawing the Wildcat on foot when he should have been astride a mule.

Slips of the Brush

Another time my trouble was due to laziness. I was illustrating a humorous article by Nina Wilcox Putnam in which she told of a hunt, by her husband and herself, for a country home. I wanted to make caricatures of the lady and gentleman, and a none too hard quest did not get me adequate photographs from which to build up the graphic slanders. I asked folks who knew them to describe them, and from these descriptions I made my funny portraits. Very shortly after the story appeared Lady Nina sent me a fine large photograph of herself and life escort. Only half a look at it showed me, for all time, the foolishness of long-distance caricature. With the photograph came a nice little note saying that for herself she didn't mind, but for hubby she was sensitive.

Another time I slipped heavily by drawing a popular humorist without a cigarette in his face, but I more than atoned for the faux pas by being a little overgenerous with his equator.

Of course, every magazine has people whose work it is to catch such errors before they get into print, and considering the number of pictures published, they are remarkably accurate in an overwhelming majority of instances.

I do read the story before I make the pictures; not once only, but always two or three times; first, just for the fun of it—if there is any there—just for the sake of the story, to ease myself into it. No matter how long or dry—the story, not I—I always go through the same process. Next I read it and jot down on a handy pad of paper all the possible or impossible situations that suggest pictures. Out of the usual story I can get anywhere from five to twenty situations that are sufficiently important to merit illustrations. Then I read it again and reduce that number of suggested pictures to the number I want or am required to do to illustrate the story adequately. If I want to make, say, four illustrations, I will pick for them the situations that will best carry the story along, most interest the reader, give the broadest scope to what I consider my strongest line of ability, and maybe sometimes—let us whisper it—the ones that are easiest to do. This last emergency is born of the fact that a set of pictures must often be made in an unbelievably short time to meet the magazine's schedule. More of that later.

The second question: "Do you have anything to do with the author? Does he tell you what pictures to make for his story?" The answer is: No, thanks be to Allah, I don't have anything to do with the author, and he must be just as glad not to have anything to do with me.

The reason for all this thankfulness on my part is that the average author seems to have as much idea about what can or cannot be put into a picture as has Jack Dempsey about the Einstein theory of relativity—or less. His conception of a picture worthy to illustrate his creation is generally a combination of a moving picture, a pageant, a diagram and a map of the universe all in a space small enough so that it will not crowd a comma out of his text.

This, too, has its reverse side. The illustrator will frequently question the necessity of publishing any text with his wonderful graphic masterpieces. Of course, there are authors who form exceptions to this rule. I refer to the ones who might read this comment on the author's knowledge of picture making.

Before we leave this quite so bleeding raw let me say that the average illustrator

PORTRAIT STUDY BY ANNA S. GARRETT

Courtesy of Penna. Academy of Fine Arts

bears about the same relation to the art of writing as does the average author to the art of illustrating. The only contact I have ever had with authors was socially or when they had the kindness to tell me how much they liked or didn't like my efforts, or vice versa. Sometimes the authors might suggest to the editors the names of illustrators whom they would like to have illustrate their stories, but this happens comparatively seldom, I think, and after this it won't happen even that often to me.

The third question: "How do you go about making illustrations?"

The answer to this question will be long and must be somewhat technical, and I think the best way to cover it would be to take you through a typical working day with me; a day on which I am to start and get well into a brand-new story.

An illustrator—a practical, usable, schedule-fearing illustrator—maintains about the same working day as any other member of the business world; but there is a very distinct limit to the number of hours in which he can do good creative work. He gets to his job between nine and ten in the morning, takes the usual ninety-minute hour for lunch and calls it a day along about five o'clock in the afternoon. This for five days in the week, with a Saturday afternoon let-up. If he averages six full hours daily, year in and out, he's doing very well for this particular kind of brain work.

That tranquil arrangement goes on except when for one reason or another the story must be rushed. Then the regular hours go bang, and day and night are all the same to the illustrator. He sticks to his job until his job is done.

I have known Herbert Johnson, the cartoonist of *The Saturday Evening Post* whose workshop—he won't call it a studio—I have the privilege of sharing, to work right through the night to finish a cartoon, go home about eleven next morning and to bed. Assuredly that kind of thing cannot be made a habit. Original picture making is wearing if not tedious work, and is very, very different from the routine stint.

The place in which an illustrator works is called, sometimes by courtesy, a studio. It is, at its best, a large room on the top

floor with a north-facing skylight cut into the roof. Every worker in the graphic arts prefers north light for its quality of steadiness and its lack of direct sunshine.

The necessary furnishings of a studio consist of an easel, a drawing table, stand for holding brushes, paints and water, a platform upon which the models pose, a variously sized library of reference, sixteen pipes in all stages of fragrance, an empty tobacco can, a heatless radiator that bubbles and hisses when you most need quiet, and other furniture and trappings designed to give atmosphere and worry the janitor.

The Artist Known by His Studio

I claim it to be true that fussy furnishings and dust-catching doodads in a studio will exist in inverse proportion to the quality of the illustrator; the better the illustrator the less Turkish corners, dirty fish nets draped over scabbards and ancient guns and the whole contraption somehow suspended on the wall, large broken glass bottles, dilapidated Chinese screens, shaky taborets of teakwood, Spanish chairs minus seats, frayed and holey Oriental prayer rugs and saddlebags, piles of ornate and empty gold-leaf frames, discarded canvas stretchers and the other traditional and worse-than-useless impedimenta of the storied studio. Your modern working illustrator wants a clean, airy place, tastefully and sparingly furnished, if at all, plenty of space to move about and place his models where he wants them, and on the walls a few pictures by better illustrators, if there be such.

All right, it's nine A. M. We're in the studio, you and I; we've got a corking good baseball story to do. Let's get on.

You'll notice that the story is printed on long, narrow yellow sheets with the type in single-column width. These sheets are called galleys. Why galleys I don't know, except to remind the illustrator that he is a slave. Excuse me, please. Galleys are the proof sheets of the story as they come from the type-casting machines. These type-casting machines are marvelous contrivances. The operator punches a keyboard resembling a typewriter keyboard as he reads his copy—the author's manuscript—and for each punch a letter is cast in type metal. The letters are automatically set into words, the words into sentences and the sentences into paragraphs.

Sometimes when the editor cannot wait for the galley sheets he will allow the illustrator to read, in the editorial offices, the author's manuscript and make therefrom the notes necessary for his pictures. I say in the editorial offices, because few editors will risk the original copy out of their hands and sight. This second method of digging out material for pictures is not so good, because it is often necessary to refer to other parts of the story in making pictures to fit certain sentences or paragraphs.

We don't seem to get down to work; I guess we've been talking too much.

So we have our galley sheets, and you will please sit over there and look at my books while I read the story in the way I outlined in the answer to Question Number One.

The story is marked for a spread, we'll say. A spread consists of two pages facing each other, as, for instance, pages six and seven in *The Saturday Evening Post.* All of our pictures and the most of the story must go, then, on these two pages, and the rest of the story will hang over or be continued next to the advertisements in the back of the weekly. Once in a while a picture will appear, also, in the hang-over, but only when that part of the hang-over takes up a full page. If I do not make this clear look over some copies of *The Post* and you'll see at once what I'm trying to say.

My job on this baseball story is, we'll assume, to make four pictures—three vignettes and one square-finish. Vignette is the trade name for one of these cute little pictures that wander all over the page and sometimes on to the next page, and bring on an acute case of optical jim-jams as you manfully try to make the frayed end of a sentence read right with its continuation three and seven-eighth inches to the southwest. A square-finish picture is one whose limits are set by right-angled clean-cut lines.

Getting Down to Work

When both vignettes and square-finish pictures appear in the same story the important picture is the square-finish one generally. For the most part, you may have been kind enough to notice, I make vignettes.

(*Continued in our next issue*)

From E. Hartman's Book
"Instructive Costume Design."

WHY THE OLD WORLD LEADS IN MAKING TEXTILES

Statues of old, showing draperies of centuries ago, furnish inspiration for textile design and fashion drawing. Cuts and article through the courtesy of the "Dearborn Independent," Dearborn, Mich., and through two art schools.

By WILLIAM A. M'GARRY

The secret of why the Old World leads in the designing of textiles, ceramics and furniture of the more expensive art types, to say nothing of women's gowns, is out at last. It has been traced by experts in such things at the museum of the University of Pennsylvania back to ancient Greece, to Rome, to Egypt, to China of seventh century artistic and cultural leadership. And so thoroughly has the museum succeeded in inculcating into manufacturers of those things in the United States the idea that all superb art is only a slow growth, the result of centuries of painstaking toil toward an ideal, that these producers have torn a page from the book of the Europeans.

That is one reason why, in the opinion of artists and experts, in many lines of textile manufacture the modern product equals the finest produced in any age, and in some instances exceeds in beauty and utility all previous productions. The same might be said of certain other American products that have reached a stage of artistic perfection equal to or better than the most marvelous work of ancient craftsmen whose methods were lost arts until recent years.

It is now many years since the news was flashed to America that Paul Poiret, the famous French designer of women's clothing who visited this country recently, had invented what was familiarly called the "debutante slouch" gown. But most Americans—even those in the business of designing and making dresses—did not know that the inspiration for the clinging lines of the slouch gown came from a statue in the Louvre, somewhat similar to that of the ancient Chinese sculpture in the university museum, familiarly called the "Chinese Venus de Milo." At just about that time, however, the museum began a campaign to interest designers employed by manufacturers in its exhibits, coming from all corners of the world and representing every civilization in or before recorded history.

By way of illustrating how the idea has taken hold, and some of its possibilities, the museum has now made public photographs of several designs copied from ancient relics. They show how the makers of lace have learned new tricks of beauty from the lace makers of forgotten Peru; how manufacturers of print cloth have borrowed from the exquisite porcelains of old China; how the silk mill owners have caught new inspiration for drapery silk designs from

priceless antique Persian velvets. And then, just to show that this source of inspiration is not limited to any one industry, the institution has obtained photographs of dainty evening gowns and house dresses, the lines inspired by the flowing garments on Chinese sacred statues, the color schemes borrowed from examples of the delicately tinted glass for which ancient Rome was famous.

"The student is perhaps the most vital factor in giving out the message content of the museum," says the announcement accompanying the illustrations. "He is the future artist, architect or designer, as the case may be. As such, he becomes, through the medium of his own creation, a most potent disseminator of the wealth of information the museum holds. His work in due time passes into the hands of the manufacturer, who in his turn reproduces the design in the form of his particular product and this rug, textile or ceramic, whatever it may be, eventually reaches the buying public.

"In the last analysis the manufacturer becomes the arbiter and it is distinctly his mission to choose wisely and with constructive judgment as to the designs he is to give out to the world, embodied in his product. Let it be said that this is precisely what our great manufacturers are doing with the result that in many lines of textile manufacture the modern product equals the finest produced in any age, and in some instances is said to exceed all previous effort. This is but a reflex of the wisdom on the part of the manufacturers to send their skilled designers and technicians to the museums to study the finest work of all ages in their particular line. This designer is our student in advanced guise, who is already familiar with the treasures the museum offers for his study and who has found out that his own imagination and technical knowledge take fire more rapidly when kindled by museum opportunities.

COSTUME ORIGINATED BY STUDENTS OF THE CHICAGO ACADEMY OF FINE ARTS

"European designers, knowing perhaps more certainly than we that all art is related with that which has preceded it, have never hesitated to make full use of their great museum collections. Each age and time has laid its particular stone upon the foundation we know as beauty, and each stone has had its value in the structure; absurd it is to try to sweep aside this slow builded creation, and yet there have been many recent attempts to do so. These are responsible for the 'bad art' which from time to time has descended upon us. Such departures will not be made when such a cultural campaign as is now being waged by museum, designer and manufacturer, reaches the full climax of its capacity."

In that connection it is interesting to note that American museum experts revealed a few years ago what is said to have been the inspiration of futurist, cubist and similar exaggerated forms of art in painting and sculpture. Exhibitions of early African wood carving were shown, many of which bear a marked resemblance to the futurist representations of human figures. The use of ancient masterpieces as models has been a familiar thing in architecture and in painting, but it is only in recent years that

How the work of the ancients proves inspiration for designing of modern gowns

MOTIF OF DESIGN FOR PRINTED FOULARD

Derived From a Ming Enamel in the Museum

the idea has been grasped by manufacturers. Every city has its touch of early Greece and Rome in its public buildings. Now the time is coming when the beauty that was Babylon's will be seen on every street.

A particular instance of the value of that form of inspiration cited by the museum is of a group of young girls, all students of the Philadelphia School of Design for Women in the class of costume design and illustration, who have been at work at the museum. The students went there with a definite problem; their instructor had told them to design a gown, the inspiration for color and line for the garment to be obtained from something in the collections, no matter

of what land or time. Though that was the first experience of the class, experts found the results gratifying and the inspiration in several cases drawn from sources supposedly requiring sophisticated attention.

"It is highly gratifying to a teacher," said one of them, "when a first-year student produces as creditable a design as that of the young woman who found in the Chinese stone statue of a Bodhisattva, lines that were admirably suited to the design of a tea gown, and who adapted the same for her design, using as a color scheme the color and crafts of yesterday might be linked with the dress and occupations of today."

Any observer of present-day fashions will note that the use of museum exhibitions as inspiration for design is not confined to students. Draperies which have been so popular in recent years find their early counterpart in the clinging garments carved on the stone figures of Buddhist saints. Even the patterns of present-day silks and brocades were known more than 2,000 years ago, as evidenced by the indelible records left on gorgeously colored vases.

MOTIF FOR A DESIGN FOR DRAPERY SILK

Derived From a Persian Velvet in the Museum

notes found in a particularly lovely bit of Roman glass."

At later visits of the same class Greek vases furnished ideas both in line and color for smocks and tunics, and Chinese porcelains and enamels gave rich suggestions for color scheme and ornament for many a gown. A great source of delight and a veritable mine of suggestions, according to the museum authorities, was found in the group of Peruvian textiles in which the museum is particularly rich. "The Coptic textiles," it is stated, "proved to be a source of pleasure to many who were interested in creating designs that involved the use of embroidery. A fashionable filet crochet sweater was derived from the pattern and weave of one Peruvian textile and the museum became a new thing to many of the girls, because of this simple investigation which showed how the arts

And in that connection note the following from the university museum:

"It would have been perfectly possible to take this class and put them down in front of a group of costumes with instructions to derive their designs therefrom; this is a stereotyped method and entirely valuable at certain stages of the student's development, but working in the more synthetic way, the student contracts the habit of going about the museum with eyes and mind open to all influences instead of having a distinct bias toward an interest in one particular thing. The resulting training is, of course, of wider art value and education than it could possibly be otherwise. It may be interesting to note in passing that some of this same group of girls are today designing for leading tailors and modistes, for leaders of society whose gowns are particularly noteworthy; others

are illustrating modern costumes for the daily press and magazines, and all are doing highly creditable work.

"The better known class of designer, the designer of silks, wall paper, rugs, textiles for decorative purposes, such as cretonnes, brocades, chintzes, lace curtains, of such utilitarian products as linoleums and oil cloth, is much more in the public eye because his result is ever with us in its many guises. To him the museum offers a very fertile field, as almost every piece of textile or ceramic offers a suggestion. Suggestions of designs for printed foulards were derived from some of the blue and white Chinese porcelains. The design is not copied precisely as seen upon the porcelain, but adapted so as better to suit its use upon the surface of silk as a piece of feminine apparel. The taste of the designer and his power of selection must always come into play in such adaptations, for he must preserve the distinctive character of the motif and at the same time make it appropriate for the new use.

"The museum is in no way more truly at the service of the public than in this constructive work of guiding and aiding the student, designer or craftsman who comes to it for help. He most certainly finds that which he seeks and, as a consequence, in his work endows us with a translation of the beauty that was once Egypt's, let us say, and gives us in terms strictly modern and his own, our place in the great history of art production. He thereby makes our modern designs a link between the ages."

Beyond doubt the best textile school in America is located at Broad and Pine Streets, Philadelphia, despite the fact that New England has many good textile and fashion-drawing schools. One of the cuts accompanying this article was secured from the Fashion Academy, of New York, and another from the Chicago Academy of Fine Arts. Keen interest is growing in the ancient, as a source for motives, especially since the excavation of the tomb at Luxor of King Tut-ankh-amen.

Writing in the *New York Herald,* Louis M. Eilshemius, an authority on the subject, leans toward the Greek motifs for costume design, and for the textiles which are used in the manufacture of suits, dresses, and all kinds of garments. He says:

"Now I, apostle of feminine beauty, shape and features, think a beautiful face needs no conventional tinsel adornment, especially not the up-to-date styles in evening costumes or extravagant apparel for the street. The modish dresses detract from the face's beauty.

"Let a beautiful face radiate its charm alone; let the body be adorned with a simple dress, such as the Spanish girls wear or the Italian peasantry. I have loved to gaze at both while living at Malaga and at Rome, at Naples and Lake Como. They inspire the poet to song. I have immortalized them.

"Now, personally, I never notice the dress of a beautiful girl. The face and figure interest me. If I find in her face something that responds to the ideals in my soul, only then can I like her, paint her, poetize her beauty and compose sweetest music. Otherwise, though she may wear furs, silks, jewels, etc., worth thousands of dollars, she leaves me cold, uninspired and uninterested. Only beauties, and charming maidens for me and my works.

"Here's my apparel for a beautiful face: Hair in Grecian style, with an appropriate flower tucked in the right place; a Grecian robe, cut out to the top of the bosom; short, flowing robe of a color to match the tresses, and to crown all, a garland of flowers deftly coiled around the neck and waist, with the ends dropping artistically on either side."

FORGOTTEN LOVELINESS

Where has it gone—that haunting loveliness
Of other years—dead cities—loveliness
That flung, perchance, o'er Athens long ago,
This evanescent glow of jewelled skies,
All amber, pearl, spilled rubies, molten gold.

Not only Nature has this lavish hand,
Spilling her splendors down forgotten ways,
But Art, too, wastes her largesse royally.

The picture, painted on some plaster wall,
That fades with age and is so ill restored
You'd never dream how beautiful it was:
And yet this waste, this princely arrogance,
Like some contrived orchestral dissonance,
Has yet its nobler aspect; we shall die
And underneath Earth's loveliness shall lie,
While children of our children live to see
The soul of Beauty, reborn endlessly!

—*Elizabeth Hepburn, New York Times.*

COVER DESIGN SUBMITTED BY J. J. ECKER JR., A STUDENT OF THE WASHINGTON SCHOOL OF ART (*Pen and brush work.*)

PICTURESQUE CORNER IN GREENWICH VILLAGE

You reach it through an alley where only a dim lantern lights the way. It's one of those picturesque little corners that somehow seems to survive the encroachment of steel girders and stone fronts.

It's a most delightful and foreign atmosphere, and for those who seek the quaint and the unique, it may be found in the oldest place to dine and dance in Greenwich Village—The Samovar, 150 West Fourth Street, New York.

You pass through the low doorway. Within there's the oddest little place imaginable. Opposite the door, a cheery fire glows on the hearth of an old Franklin stove. There are little square-paned windows. Old rafters are gaily lined, and the old brick walls have been touched with cheerful paint. Here and there, flowers and bits of green are set about.

Rude benches line the walls, in comfortable companionship with the simple, black-painted tables. The lights, covered with orange shades in the guise of Jack o' Lanterns, give an air of perpetual Hallowe'en.

All about the walls are hung cartoons and posters—posters artistic and grotesque, announcing balls and heralding bazaars; posters carrying humorous sentiments.

Artists, writers, players and people with a predilection for the picturesque and an appreciation of food well cooked, like to drop in here and dine. Over a delicious chicken dinner or tasty coffee and Southern waffles you'll find a wonderfully friendly atmosphere.

Finally the rhythmic sound of dancing feet beats against a wooden floor, and your wonder at such a sound in such an atmosphere leads you up a flight of three steps, where you come upon the dancers whirling in another quaint old brick-walled room. From these walls flush the Castilian colors of prize posters from the carnivals of Madrid commingled with old drawings by Audrey Beardsley and two or three splendid oils.

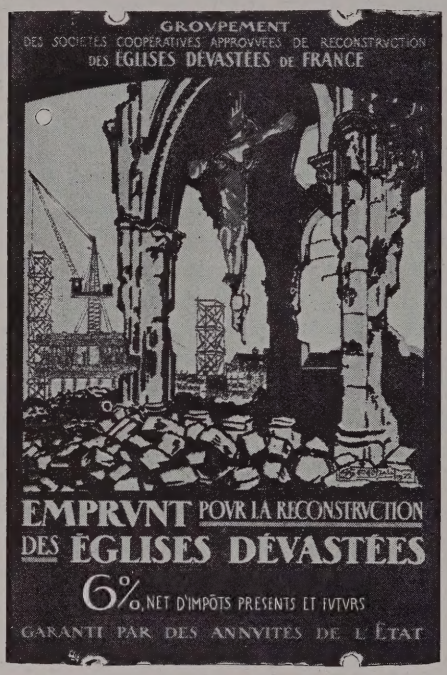
DISCUSSED AND DISGUSTING

The prostitution of sacred art to ignoble purposes of "Wet" propaganda is seen in the much-discussed and disgusting painting "Father, forgive them," an unpardonable offence against idealism in art, and obnoxious to the finer sense of all worthy Christian citizens and art patrons.

We agree with the Magistrate's statement that the picture is "grossly offensive" and "sacrilegious." With the artistic execution we are not exercised in mind, but it is the motif that stamps its stigma of unworthiness on this daring affront to those to whom law and order, art and religion are the imperishable things of life, treasures of the human mind and heart of Christian American civilization.

No real success can come to any one even along lines of strictly artistic endeavor who violates the sanctity of those fine sensibilities of the human mind toward all that is sacred and inspiring, as well as truly loyal to the fundamental moral and statutory laws of the land.

Much as we would from personal motives resent such an attack upon Art, Religion and Law, we doubt that the public exhibition of the canvas constitutes an indictable offense punishable by the Courts, but the picture has already met its merited condemnation at the bar of public opinion, a final decision against which there is no appeal.—*Walter W. Hubbard.*



An Appeal Poster
for Funds to Aid in Reconstruction in France
Courtesy *The Literary Digest*

SKETCHING THE RUINED CHURCHES OF FRANCE

Hundreds of art students and illustrators from the New England States will this summer be touring France and Belgium. Scores of partially filled sketch books will be coming back as the summer wanes; their possessors having, in these little color memorandums, coupled with vivid memories, a clearer and better view of just what war can do to the architectural beauty of a nation.

It isn't our purpose to discuss the pros and cons of the present Franco-Prussian situation. In the *Leipziger Neuigkeiten* on July 12, 1871, there appeared the following paragraph:

"France must pay the price of her defeat and we shall watch her, with the sword on her breast. If she does not pay on the stated periods the sword will penetrate."

If the chickens come home to roost it hardly concerns us.

One student wrote me recently, stating she was going to sketch in France and Belgium, and asked me where she could find some "ecclesiastical ruins." Reminds us of the war correspondent who asked a British sergeant where a certain famous cathedral was, while the two were wandering among the crumbled and powdery ruins of a once thriving little city. "Why bless yer 'eart sir, yer standin' right on the bloomin' thing, sir."

Ruins—plenty of them! Nearly twenty-seven hundred French churches perished in the war. Reconstruction work will be slow and naturally cannot be, in view of the state of the Republic's finances, perfectly done. A hundred years will never undo the damage that has been done, no more than we can repair the damage done by the vandals of various armies to the great buildings and porticos of ancient Athens. Civilization must move on; time does not allow one generation to repair all of the mistakes of the one that preceded it; paintings that perish in the fire, books, tapestries, or glorious architectural monuments are never replaced.

It must be for us, those who now live, to take up the task of making new and beautiful things which will be a credit to the world for hundreds, yes, and thousands, of years. It means patient, honest, and sincere study—every individual doing his or her share.

The artist who today draws, for lithographic publication, a poster appealing for aid in the restoration of famous libraries and art museums is doing his "bit" just the same as those men who patiently, week after week, pieced out the shattered fragments of the famous rose window of the Cathedral at Rheims, matching colors, replacing bits here and there as accurately as the human eye and mind could do.

M. de Maricourt, in *L'Echo de Paris* says, in a stirring article covering the work which is being done:

"Building is going on; neither hygiene nor convenience is neglected; wide streets reduce traffic danger. The model city that is rising like a modern phœnix from the ashes of Tergnier is truly a model, with all the buildings of a common interest grouped around a single square. But the problem becomes difficult when we try to harmonize future needs with a reverence for a region's past.

"As regards buildings purely artistic and historic we can perhaps trust the commission in charge of historic monuments. At

THE CHURCH AT LIMEY, FRANCE, ON THE MORNING OF SEPTEMBER 14, 1918. AFTER THE ST. MIHIEL DRIVE. A PENCIL DRAWING

least it refuses to repeat the blunders of Viollet-le-Duc, and contents itself generally with merely strengthening a ruin.

"But what numbers of buildings there are that the commission has no control of—buildings that must be put to use again and whose restoration is guided only by the whims of town officials!

"Nevertheless, while certain northern cities have put up some terribly regrettable buildings, and while Reims has a ridiculous new Gothic commercial building, the most of the new architecture steers clear of gingerbread, though a bad enough case disfigures Noyon.

"Perhaps Arras is most successful in harmonizing the traditions of the past with modern requirements. Thanks to the commission in charge of historic buildings. two squares in the martyr city retain their ancient façades. At Cambrai, too, the glorious past is respected. When there was talk of pulling down the damaged thirteenth century tower next the cathedral, such a row developed that M. Clemenceau himself had to go there and restore peace.

"At Verdun, where the architecture typical of Lorraine prevailed, the city has quite properly replaced narrow and unsanitary houses with modern ones, but what a sight is the new river front, where old wooden houses built on piles once lined the banks of the Meuse! Instead of the fine thirteenth century mansions that gave Verdun its simple dignity, we behold, right alongside structures in the French style, a swarm of minarets and mosques that lack only a muezzin to complete their absurdity."

Accompanying this article is a pencil sketch, made in half an hour's time shortly after the German and Austrian forces had accomplished a "strategic withdrawal of their armies in the St. Mihiel triangle."

COURTESY, REMBRANDT PHOTO STUDIOS, BAYONNE, N. J.

The Franco-American trenches ran right in front of the little church. Effective use of medium and soft pencils, on a rough-surfaced paper (buff, gray or bluish-brown), and a tube of white and lemon yellow can be made.

The use of the lighter tint (a creamy color, with a tint corresponding and harmonizing correctly with the tint of your drawing paper) will aid much in portraying the contrasts between the brilliant lights in the building you may be sketching, and the darker shadows. It should be used only after a good drawing, or at least an accurate sketch, has been made. Samples of good drawing pencils may be secured from most of the American pencil manufacturers using the columns of this magazine so the student should experience no difficulty in making good selections of the kind best suited to his needs, before going abroad.

One thing the writer asks of all those traveling in France; by all means respect and do no damage to the churches, statues, works of art, and those things which are revered by the people of Europe quite as much as our own Liberty Bell, Washington Monument, and Independence Hall.

"At Arras," says M. de Maricourt, "the bells will never ring again out from the towers that once soared so majestically, but it seems that the cathedral's eighteenth century architecture is to be respected. At Soissons and at Noyons, the architects are showing both prudence and good taste. At Verdun, it appears that the structures that were built up against the cathedral in 1755 are to be torn down. At Rheims, M. Deneux has brought to light the ancient jube, discovered old tombs, and come upon still other relics of the past. There are irreparable damages, it is true, but he avoids the kind of restoration that would only make a bad matter worse. The people of Reims set an excellent example when they declined the services of an artist who wanted to replace the sculptures on the cathedral's façade with statues in the modern style. The façade will remain as it is—concrete proof of what the Germans did—and so will its fire-scarred stones.

"At the Church of Saint-Remi at Reims, we note the same prudence, the same reverence for the past, the same careful researches and the same discoveries."

Beaux Arts for Harvard

University Plans Duplication of the Famous Paris Center

The founding in Cambridge and Boston of an art center comparable with the group of schools known in Paris as the Beaux Arts is a possible result of plans for developing the School of Architecture at Harvard University, Dean C. H. Edgell announces.

The Harvard school itself, according to the dean, "aims to establish itself as the pre-eminent school in America, and looks forward with pleasure to the keenest competition in this respect with the Massachusetts Institute of Technology and the Boston Architectural Club." With all three functioning on an extended scale, he indicated the possibility of developing an American Beaux Arts center.

The establishment this year of a graduate school of painting, of a course in the theory and practice of stage design, the addition of Professor J. J. Haffner of the Ecole des Beaux Arts teaching staff to the School of Architecture and the contemplation of an intensive course in the art of sculpture in conjunction with architecture, are first steps in the School of Architecture's plans. A Beaux Arts center or institute is sorely needed in both Boston and New York.

A man without visible means of support comes under suspicion nowadays more quickly than he formerly did. The reason is that men who do not contribute to production have no right to take from it.—*Grit.*

THE BEAUTY OF THE FEMININE FORM

By a NEW ENGLAND INSTRUCTOR

This is the twentieth of a series of short articles, inspirational and instructive, written for students, relative to the drawing and painting of the human form. Back numbers for the past six months are available in case readers and new subscribers wish to trace back these studies.

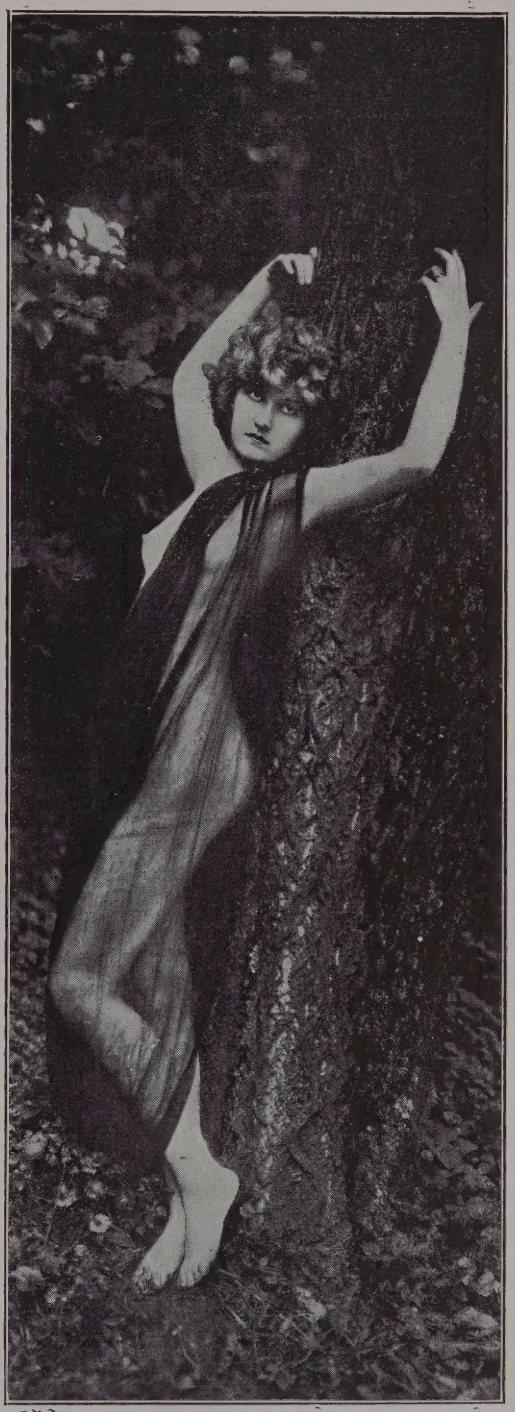
"Genius," says Dr. Johnson, "is but a mind of large general powers accidentally determined in a peculiar direction."

The past year has seen, as I can observe, a slow but steady advancement in the work of the students of New England art schools. I presume this holds good for the rest of the country, but, in a few words, there is a certain percentage of the qualities sometimes called "w o o d e n," "stiffness," "academic," "rigid," and "lifeless" which is lacking, no, not that we are getting perfect drawings, but that the life drawings done in our schools are getting better.

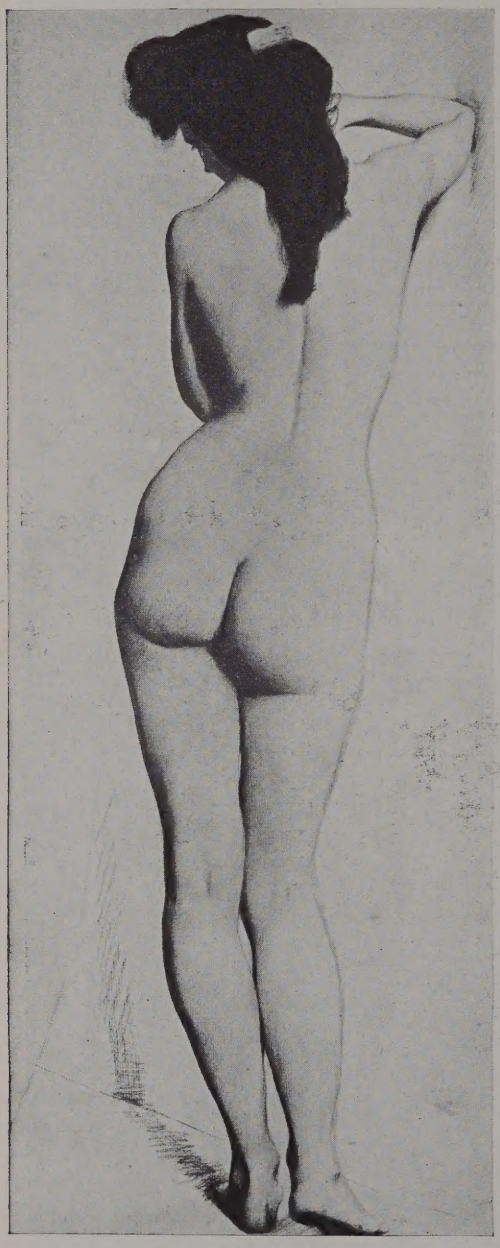
The halftones which accompany this article represent the work of different "artists," if we might call them that. No figure drawing was ever worth anything unless it represented, first of all, beauty. And while there is plenty of beauty in the ideal male figure, it is with the female form I've been asked by the editor to concern myself.

I looked at, not long ago, a series of pencil drawings made by a student of a correspondence school (a school, by the way, whose advertising has never been accepted by the AMERICAN ART STUDENT AND COMMERCIAL ARTIST, I'm thankful to say). They represented the male and female form. separate sketches, in various stages of drapery and nudity. The student had evidently taken considerable time to prepare the work, presumably copied and enlarged from lesson plates. None of the work was marked "poor" or "not passable," although the majority of it was fit only for the waste basket. Most of it had the words "good" or "very good," or "excellent" scrawled in blue pencil over the front of the sheet.

Every curve, every turn, every line, in the female form is, and should be on your drawing, a thing of beauty. In the photographic study (courtesy of the Triarts Publishing Company, Thirty-first Street, New York City), there has been portrayed what is known among artists and sculptors as the "slender, good-looking model." The



ARTISTIC PHOTOGRAPHIC POSE. EXHIBITED AT TECHNICAL PHOTOGRAPHIC SOCIETY OF NEW ENGLAND GALLERIES. COURTESY TRIARTS PUBLISHING CO., NEW YORK CITY



By a Student of a Boston Art School.
Drawn From Life, in Charcoal

tall model naturally is more graceful than the chunky, plump, and heavy types—and the form lends itself much more readily to decorative treatment. There is a certain amount of rest and ease in the pose—just as there is to be found ease and restfulness of pose in the charcoal drawing on page 20, and in the oil painting (figure study by Beatrice Kendall) on page 21. The knees are bent at different angles, and like the arms, require careful study if one is anxious to master the difficulties of foreshortening and beautiful lines.

The marked difference which exists in the knee of the woman as compared with that of the man, is chiefly dependent on the skeleton form. In the female, as the expansion of the hip bones is greater, so the inclination of the femur bones toward each other at their lower extremities (in order to produce a just and a beautiful equilibrium) produces a necessary difference of angle in the setting on of the bones of the lower leg, and a consequent greater protuberance inward at the knee.

In addition to this the female knee is more abundantly clothed with adipose membrane, and is thus proportionately larger than in man. In hardly any action of the leg or arm does it occur that the greatest protuberance of muscle on one side is answered by a corresponding opposite protuberance on the other. The architect in his works is regular as to contour; the one side always answering the other for uniformity's sake. The Great Architect of man has constructed with more picturesqueness and certainly not less beauty.

This rule will be found to apply not only to the leg and arm, but pretty generally to the figure, taken either as a whole or in its several parts, if we except that bilateral symmetry which governs the whole figure. When the knee is bent, the patella (knee-cap) partially recedes into the space formed by the separation of the femur and tibia bones at the joint. These things are taught in the best art schools.

Now, though an instructor in a resident school, I am a firm believer in correspondence instruction also. I find myself wishing that there was some law by which such an institution could be done away with. I saw much of this student's work—some of it showed, beneath the toil of copying, real talent—certainly a love of the work and a willingness to study. But the instruction he was getting was careless or else it was defective.

One error was the placing before the students of pencil and charcoal figure drawings made by some other artist of greater or lesser ability. These were distinctly "academic" and worse—several made from a more mature model simply "encouraged"

PAINTING FROM LIFE, BY BEATRICE KENDALL

Courtesy of Yale School of Fine Arts

rather than smoothed over, the lack of beauty and grace which should have been there—the lack of perfect proportions, and general homeliness of face and figure. It is one thing to learn to draw by studying the figure—knowing what the anatomy of an old man or an old woman is like; illustrators must have that training—but is distinctly another thing to make a half-tone of that drawing and push it as a "lesson plate" at a student, telling him abruptly to copy it, and thus learn how to draw. Far better would it be to spend some money and make photographic studies of perfect figures—for they do exist—and present these to the students.

If the student has never heard a lecture on Greek sculpture, such as you can find quite frequently in the public and high schools of New England, as well as in its museums and libraries; or has never read a book which will give him a vivid idea of what real beauty of line, form and color are, how can an instructor, hundreds of miles away, expect him to copy some artist's drawing of an admittedly defective figure, as far as perfection of beauty is concerned, and idealize that so he could use the form in a painting, an illustration, or a poster. He can't.

The result is that he simply marks the papers as being good or meritorious as far as copying the other fellow's work was concerned, collects the regular installments of the student's payments, and lets it go at that. The tragedy of it all is the lost time, wasted money, and shattered ideals which the student must accept. In several cases, and of this I am sure, a student was really talented, but got so far into the mire of poor instruction and defective systems of instruction, that though he made frequent efforts elsewhere to "turn the tide," he failed utterly. The first instruction he had received had been so buried

(*Continued on page twenty-five*)

IDEA SKETCH, BY H. F. KOEHN
COVER BY A PENNSYLVANIA STUDENT

UNITED "Y" SCHOOLS' ART COURSES

By Frank R. Southard
Head of the Commercial Art Department

Very few art students appreciate the value of an idea. They draw from casts and from objects, they sketch out-of-doors and they draw from life. This schooling sometimes takes from four to five years. It is not customary and with few exceptions do the art students make any effort to turn any of this material into ideas.

No doubt we will always have with us the artist who spurns the "filthy lucre" and who relies upon air, water, and a simple fare to keep him going. He has hopes of "arriving." He has more interest for the mere turn of a shadow than anything else. His abode is that of the "garret." The road is narrow, hard, and not very promising.

In his half-starved, emaciated condition does he get the greatest benefit from his ability? Is he using all his faculties? Is it right for him to draw sympathy in the manner so many do? Endowed with unusual gifts as is so often the case does it seem right to travel along in this manner? Is this artist out of tune with the modern world?

It is unfortunate but a great many art schools seem to encourage this point of view. It gets into the atmosphere of the student body.

When the students finish their schooling they discover they face a cruel, stern world. It is a world that has to be very practical. It is a world that travels on the idea "that everything has got to be paid for." It is a case of the survival of the fittest. The weak ones drop out of the ranks on the first "turn down" by some editor. Many excellent and skilled draughtsmen, with traces of power and polish in their work become discouraged within a very short time. Of the hundreds and hundreds of art students who leave the schools few do anything with their ability. Most of them seek the lines of least resistance and follow the vast army who are only able to "push a pen and smoke a cigar."

The United Y. M. C. A. Schools, like others, have studied the situation, and have made observations. It feels that there is one successful road which brings the best returns. This is to encourage every student at the very start of the commercial art courses to study the value of ideas, what they are and where they come from. This idea summed up is nothing more than to get the student to *think* for himself or herself.

This effort might seem on the face of things to be sacrificing high ideals and traditions of the best in art. It might be taken that the "Y" courses are pitifully mercenary. If all the colleges and universities were not bestirring themselves and rapidly working out plans and syllabi with the same object in view the "Y" courses might be criticised and justly so. But all educational institutions are striving for the same goal. Young men and women on the very threshold of life spend four precious years in college. It costs a few thousand dollars for each person. The main aim of the modern educational institution is to get the student *to think.*

Thus the United Y. M. C. A. Schools believe that it can be most helpful to the student if it encourages the effort to think, to be creative, to be original.

There are three groups of human beings. Those who copy and imitate. They follow each other like a lot of sheep. They let the other fellow think for them.

The second group are adaptors. They see what others have done, and see further possibilities or by making changes they give old ideas new twists and fresh touches. This group does a little thinking. It is quite small.

The last and smallest group, however, is the one where the people make efforts to think for themselves. Their chief aim is to be original. This power to be original does not just happen. There is no complete course in how to be original, in so many lessons. There is no school that specializes on this subject alone. A subject must always be chosen. The training to be original must be interwoven in the course. Step by step—little by little—the student must be encouraged to make one effort after another *to think* for himself. There are many discouragements, many failures, but each effort to correct previous mistakes and try again with renewed courage is the best method to use.

Therefore, the many hundreds of art students in the commercial art courses are started practically from the very beginning to work on ideas. In fact, the whole course swings around this magic word "IDEAS"—what they are, where they come from and how they are developed.

The three reproductions are original responses to the idea problems attached to various lessons at the start of the course. These show how the student is given a theme or subject and how he is trained step by step to work out an idea. Thus as he proceeds the student is given one problem after another irrespective of the contents of the lessons. As he gains the knowledge from the lessons he builds in a practical way.

There must be an idea to make a picture sane and coherent. The moment the idea becomes vague or involved or is not clear the picture has little value.

When the situation is faced in a straightforward manner the idea should be first and the *rendering* of the idea second.

First the IDEA! Will the idea be more effective in black and white, pencil, charcoal, pen and ink, or color? Will the idea be more effective in a photographic method

COVER BY A PENNSYLVANIA STUDENT

or will it create a stronger appeal with an air of mystery or be more effective in a design? This is all a matter of rendering.

This effort to aid and stimulate thinking is just as important to the sculptor, designer, illustrator and cartoonist, as it is to the artist who uses his ability to aid an advertisement.

Ideas if properly used have a hidden magic power. They are silent salesmen. The illustration in the magazine is used to make the magazine more interesting and attractive. The artist visualizes the author's conceptions. Of course, a poorly illustrated article is very detrimental—it destroys rather than aids.

The modern book is aided with illustrations.

Modern business depends on the visualized idea to aid it in covering the world markets. Artists do not lose anything by commercializing their art. We need only look about us to see the reproductions of work of our great men and women artists.

The sculptor makes one design and modern methods of reproduction permit many to enjoy and benefit by the skill of this one idea. The poster man finds

BOOK COVER BY A NEBRASKA STUDENT

his field filled with opportunities. The etcher is awakening to the possibilities of modern methods of creating facsimiles so that the entire world may enjoy his ability and versatility. Those who exert themselves and study color find many outlets for their ideas. Thus in any field of art the ability to create ideas is the essential point to keep in mind. There is a ready wide-awake public. The public is being educated to appreciate—to distinguish the good from the bad. It is a sympathetic public too. Do not mistake or misjudge this great American public.

The sketch for the Kipling Books by Kenneth Upton of Adams, Nebraska, has a great deal of atmosphere about it. It suggests the Kipling books the moment you see it. It is oriental. It has mystery and charm. This sketch has been reproduced without giving the student a chance to correct it or the lettering as it carries the motive and method used by the school. It is unfortunate that this sketch and the others cannot be reproduced in color as this plays so important a part. The arch is black and the background orange. It makes a strong and striking appeal.

The Cover Design for the *Art School* is by R. C. Byers of Harrisburg. The little panels are interesting and well balanced. The arrangement of the lettering could be greatly improved, however, this design again shows that it is the idea that is important. This little cover suggestion is attractive enough to create a desire to study painting. Thus it fulfils its inception.

The "hammer" idea (by Helmuth F. Koehn, of Wisconsin) has a powerful message in back of it. It is industry. It has mystery and thought. It conveys the idea in a simple manner. There is a lack of roof on the factory. The large factory might have more of the atmosphere of being busy. Here again the student has not had a chance to correct the sketch. It is reproduced simply to show the idea part of the work. This is the "dummy" sketch in its initial state. It serves to give a graphic expression which enables those interested to make changes or think along different lines.

All these sketches are not the first efforts on each respective idea. A student should not accept the first idea that comes along. He should jot it down and then try two or three others. This means work and thought but it is all worth while.

These idea problems give the student a chance to do something practical. All of these men have gone along splendidly with their lessons. The instructors only know them by their correspondence and their response. This is a wonderful idea when you stop to think about it. This is why the "Invisible Instructor" idea is making such rapid strides and getting results.

The following students have done some unusual work during the past month. Their work deserves Honorable Mention. They are: Rollin Ayers, Lincoln, Neb.; Page Rowland, Tekoa, Wash.; Ernest Woolverton, Elizabeth, N. J.; Harry O. Anderson, Thurber, Tex.; Harold Chadwick, Lawrence, Mass.; Arthur Le Clair, Unity, N. H.; Paul Bratton, Harrisburg, Pa.; Hugh Watters, Kenmore, Ohio; Albert Halverson, Sioux Rapids, Iowa; John Burns, Yonkers, N. Y.; Frank Garrett, New Glasgow, Canada; William Mitchell, Asbury Park, N. J.; William Bunce, Stillwater, N. Y.; Frank Wellnitz, Michigan City, Ind.; Wayne Ward, Evans Mills, N. Y.; Ray Stockdale, Kansas City, Kans.; Stewart Reith, Union Mills, Wash.; Francis Waters, Boston, Mass.; Glen Gor-

don, Cleveland, Ohio; John Denzer, Brooklyn, N. Y.; Margaret Hane, Herkimer, N. Y.; Mrs. Paul A. Lewis, Peoria, Ill.; George Merritt, Chelsea, N. Y.; William Seidel, St. Louis, Mo.; Cliff Stisk, Kansas City, Mo.; Joseph Sharkey, Indianapolis, Ind.; Christian Heptling, Lorraine, Wis.; J. Schmidt, San Antonio, Tex., and E. R. Sitton, Port Arthur, Tex.

THE BEAUTY OF THE FEMININE FORM

(*Continued from page twenty-one*)

into his mind and heart while his enthusiasm was running high, that it could never be totally dislodged. In the future he mistrusted every book and every instructor.

Nothing is better or safer than to consult some reliable artist or art magazine as to the value of the school you propose to enroll in; find out from sources other than their own catalogues, just whether it is worth the money they are asking, whether it be a correspondence or a resident institution. There are good and bad ones of both.

"MODERN COLOR," A BOOK

By CARL GORDON and STEPHEN C. PEPPER

A review of a book, published in New England by the Harvard University Press. Copyrighted 1923. It can be secured from the publishers, or from the book department of this magazine.

A highly technical, but interesting book, "Modern Color," illustrated, has just been issued by a Massachusetts publishing house. It is one of the best things we have ever been privileged to read, for the serious-minded art student as well as the commercial illustrator.

The book itself is divided into subjects, classified in chapter order, as follows: The Importance of a Color Technic; Some General Facts About Color; Cutler's Color Scale; Painting in Studio Light; Reflected Light; Other Special Problems; Painting in Weak and Strong Light; Out of Door Painting; Wider Application of Cutler's Scale; Color Schemes, and the Appendix.

"Every artist," says the author, "ought to know how to paint light accurately. Every artist ought to know how to get exactly the correct highlight, and exactly the correct shadow. He ought to know just what to do when the light is made more intense or less intense, or when the model is moved from studio light into sunlight. He ought to know how to get exactly the correct color for his reflected lights, how to look for these, and how to control them.

"But are not these things taught in the schools? Yes, in some degree lately, but with a deficient technic. It is astonishing how false the eye plays one in matters of color. A student in a prominent art school was painting a model with red hair. He put in the proper reddish-yellow for the local color of the hair, raised the color to a tint for the highlight, and lowered it to a shade for the shadow. But it looked dull and lifeless. Yet he had painted it as nearly as he could as he saw it.

"When the master came 'round the student complained of the effect. 'It is rather tame, isn't it?' said the master, and taking a brush he filled it with violet and touched up the shadows here and there. The hair immediately leaped into vitality. 'How did you know that was the thing to do?' asked the student. 'Only by experience,' was the reply.

"Tint is a higher value," continues the author, in giving a few valuable definitions, "of a given color, the hue remaining constant, *e. g.*, light yellow is a tint of yellow. Shade is a darker value of a given color, the hue remaining constant, *e. g.*, dark yellow is the shade of yellow.

"Highlight is the addition of white light to a given color, the hue generally changing in consequence, *e. g.*, light orange-yellow is the yellow. Shadow is the diminishing of light on a given color, the hue generally changing in consequence, *e. g.*, olive green is the shadow of yellow.

"In painting sunlight out of doors the cardinal fact the artist must keep constantly before his mind is that there are essentially only two values. There is one big mass of sunlight and one big mass of shadow. And the first impression a person should have when he looks at a picture of sunlight should be these two masses. Anything in the illumination of the sunlight that suggests a different value, should be sacrificed or modified for the sake of the lumiosnity."

ETUDE DE NU. EXHIBITED IN PARIS SALON BY TH. CROY

NEW PARIS CENTER FOR AMERICAN ART

A new art center in Paris for Americans will be established soon by the purchase of the Hotel de Lausun, a large and fine building on the Ile St. Louis, in the Seine. At a meeting of members of a committee of the National Academy of Design assurances were received from patrons of art that the money to purchase the building would be raised.

The institution is designed to provide a place where contact may be made between French and American artists, students and patrons of the arts. In the opinion of Edwin M. Blashfield, it will show that American art has advanced to the point where it may take its place by the side of all that is best in French art. It will mean that American art has arrived, and that, instead of sending pupils abroad to get the fundamentals of their training, they may now go there as finished artists, with a distinct place in the artistic world of Paris.

There will be no schools of instruction in the building, for it is intended to serve as an "inspirational art center," Mr. Blashfield explained. There will be no modeling, no painting from models, no instructors giving lessons. Lectures there may possibly be, and it is probable that students may live there, but it will serve chiefly as a meeting place for artists and art lovers.

"Fifty years ago I was told not to learn anything in this country, for what I did would have to be unlearned," said Mr. Blashfield, "and that was true. But now instead of Americans having to go abroad to get their grammar and spelling in art they may get it here in art schools that are the equal of anything else in the world. So there is no need for an American school in Paris. This building will serve a wider purpose. Just what will develop from it we do not yet know, but we feel that it means great things for American art."

Mr. Blashfield said that those who were raising the money for the purchase of the Hotel de Lausun did not wish to be known at this time, but that he felt certain that the money would be forthcoming. The French have proved sympathetic toward the plan he said, and the French Government looks upon it favorably.

The hotel was the home of the Duke de Lausun, who married the daughter of Philip of Orleans, brother of Louis XIII. As he was not of the royal family there were objections to the match. She finally won the reluctant consent of Louis XIV to the marriage. Before the wedding she gave large properties to the Duke de Lausun, and among them was this hotel on the Ile St. Louis, one of the largest residences on the island. It is beautifully decorated and is a fine example of French architecture. Much of the island, which had been waste space hitherto was built over by Richelieu. The hotel is just east of the Church of St. Louis en Ile. It was once occupied by Theophile Gautier and Baudelaire.

THE GOOD AND BAD EFFECTS OF "SCRIBBLE" ART

The short cut is sometimes the longest in the end, and those who hope to succeed in art without hard work usually achieve failure. It is a mistake, therefore, for authorities to commend the get-there-quick method, and nobody who stops to think can agree with the artist who, recently from the lecture platform in Edinburgh, preached "scribble" as an element essential to good art. As soon as you eliminate the element of "scribble" from a painting, all life and vivacity are taken from it, he declared.

The danger in his doctrine is the grain of truth it contains, according to the *Christian Science Monitor*. To demand "scribble" in a painting is to go fearfully astray, but to approve it in a drawing is quite another thing. Often in a mere sketch, or "scribble," an artist will express his personality, will say what he has to say with a freshness, a vivacity, a force he loses in his finished work. The galleries of Europe are full of drawings by old masters that are a delight to the artist who studies them. But to the old masters who made them, these drawings were notes and memoranda upon which their paintings were based, and, as they were really masters, they lost nothing when, in paint, they carried out their schemes and sketches with great elaboration.

Surely there is not much "scribble," though a breadth and a vigor that paralyze the modern painter, in Michelangelo's decorations for the Sistine Chapel, or Tintoretto's and Veronese's for the Doge's Palace. Or was Velasquez "scribbling" when he painted his Meninas, was Frans Hals when he painted that wonderful group of old women in Haarlem? Here were artists with the genius to make whatever they chose to paint, in whatever proportions, live as vigorously as their first ideas or intentions for it "scribbled" on papers. They were not afraid of losing the vivacity of their impression when they expressed it with that beautiful finish once prized as a virtue in art. In their strength they could do what they wanted without fear of exhausting their inspiration.

But the secret of their strength was not mastered by later generations of artists, who drained their inspiration dry before they got to the end of their task—for to them task it was. Their work when finished was as inert as they themselves felt when they laid down their brushes. Their pictures were monuments of minute mediocrity. In the revolt against this sort of painting, young geniuses springing up toward the end of the last century began to imitate the old masters' drawings, with the difference that theirs were not notes and memoranda for paintings to come, but supposed to be complete in themselves. Or others, as feeble, began to sketch in paint on large canvases and exhibit the sketches as if nothing more could be asked of them than the vivacity of their impression. The effect upon the student is often deplorable. To him today to sketch seems the one legitimate end of art and, at times, he goes so far as to blind himself to the beauty of the older masterpieces. One group of rebels would have destroyed all the art of the past that they might not be corrupted by it, and this tendency is encouraged by public, presumably authoritative, praise of "scribbling."

Unwearied Chase

There is no beauty that I have not met,
Worshiped or wondered at. No light of grace
Shed from a brow or flowing from a face
That has not left its ache, nor my heart set
Upon a farther star. My whole life's debt
Is to an eager and unwearied chase
Pursuing loveliness; nor time nor space
May cry a halt, or limitation set.

Yet, from the far horizons and the near,
When falls a rain of music, and the air
Vibrates with beauty of you singing there,
I pause, as though the journey's end were here:
As though we two (the world forgot) alone
Could for a thousand futile worlds atone.

—*Gustav Davidson, in the New York Sun.*

The Cannibal Isle!

The queen of the Cannibal Isle
Was a vamp with a heart-breaking smile;
She lured all the preachers,
The sailors and teachers,
By her mere architectural style.

Albert Eugene Gallatin Discusses the Fine and Industrial Arts

There are very few painters worthy of the name "artist." If there are ten artists in this country at present, and six men who appreciate them, we are doing very well. In Turner's time there was only one man who appreciated him, and that was Ruskin. There was only one man who bought Cézanne's work, and Durand-Ruel was the only man who appreciated Manet and Renoir in their time. All three of those men are now in the Louvre. Only after years of struggle were the Barbizon men —Corot and Millet and the others—appreciated at all. Rodin wasn't recognized in his time. As late as 1900 the French Government would not allow him to exhibit in the Salon. His friends had to set up a pavillon just outside to show his work.

A painter has to be dead to be appreciated by the Louvre or the National Gallery.

It is right, I think, because if a man is living the purchase of his pictures by museums is a matter of politics and friendships and personal jealousies. Whether a man is a genius or not doesn't enter into it. The French system of having a Luxembourg and a Louvre, buying good contemporary painting for the Luxembourg, and leaving it to posterity to decide whether it shall go to the Louvre or not, is the right system. I think that is shown by the collection of contemporary paintings and sculpture in the Metropolitan Museum, which is about as bad a collection as it is possible to get together under one roof. The curator buys very well. If it weren't for the committee, which is made up of professional painters, who have to pass on the paintings, he might make a good collection. The buying of paintings should be in the hands of collectors and critics.

There is more being done for American painters today than at any other time. The women's clubs boom them, the dealers push their works, museums buy them. Our exhibitions are free and the dealer doesn't charge the painter who exhibits, as they do abroad. He takes a percentage on the sales, that is all. I like what Bernard Shaw says about paintings . . . there ought to be a law in the statute book stating if more than 10 per cent. of the public likes a picture it should be burned.

Democracy and art are opposite poles. The great thing painters and sculptors ought to turn to is industrial art. We have no designers in this country. The exhibition of native furniture, silver and fabrics at the Museum was appalling. There are too many easel pictures being painted, and there is no reason why an artist shouldn't do something practical. Why should an artist paint something that nobody wants and then blackguard the public for not buying it?

The artist coming from Europe immediately perceives the elementary force in our country, which gives him enthusiasm and expansion. He becomes aware that the soil, the most fertile for the continuity of art, is here.—*N. Y. Tribune.*

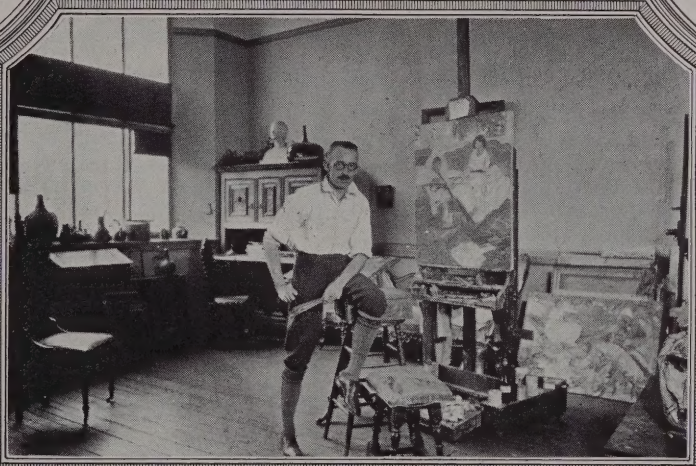
Win Various Studio Club Prizes

Drawings, sculpture and applied arts by members of the Studio Club, 35 East Sixty-second Street, New York, were exhibited at the club galleries. A jury composed of George Elmer Brown, George P. Ennis and George G. Newell, made the following first awards: Painting, to Harriett Harding; arts and crafts, to Mary Black Diller; decorative arts, to Martina F. Peere and commercial art, to Kate Pitts. The sculpture award was divided between Verna Ekberg and Mabel Smith.

To Distinguish Blue Colors

To distinguish between Berlin blue and indigo or aniline blue, as dyes on cloth, it is only necessary to moisten a small portion of the colored cloth with a few drops of a solution of fluoride of potassium in water, and to direct upon it a current of steam. The Berlin blue by this process is removed, while indigo and aniline blues remain undisturbed.

The same method can be used in distinguishing nut-gall ink from that of indigo carmine, the former being destroyed in the process, while the latter assumes a red color.



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Cafeteria Upholds Art as Well as Good Eats

Cafeterias are strange places, devoted as often to good prices as to good food. But it is rather a novelty to eat in a cafeteria devoted to art.

This eating place is close by a large New York City university. Not satisfied with having just completed an exhibition of neighborhood artists, many of whom are patrons, it has now on view a set of photographs by the young woman who is cashier at supper.

There are perhaps thirty pictures in all, and not one of them is ordinary. The subjects range from a butterfly on flowers, to a dignified and striking bust of a gentleman of evident attainments. There are studies of children in action and repose, with remarkable light distribution, and there is an alley cat, pictured in soft strength and hard-boiled whiskers.

The question arises, "Should cafeterias reflect the cultural as well as the culinary tastes of their clientele?"

Modern Art

As for painting, it seems to us that the modern movements have been a godsend to the average man. Painting has become a matter of the emotions. We find no difficulty in talking to radical artists. After all, we may have no technical knowledge of painting, but we have emotions. Put us down in front of a literal rendition of Pittsburgh and we are forced to be dumb, since we have no means of knowing whether it is false or faithful to the fair city. But let any secessionist deal with the same theme and we may cock an eye and explain that we get from the picture a sense of power or turmoil or grime or clatter, and our art criticism becomes as relevant as that of the best of them.—*Heywood Broun, in N. Y. World.*

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It has jammed your feet in Hole-proof sox, put Paris garters on your legs, and Tiffany rings on your fingers.

It has put Sozodont, Pebeco and Pepsodent between your teeth, worn out your jaws on Wrigley's and posted you on what to buy to cure corns, warts, bunions and ingrowing toe nails.

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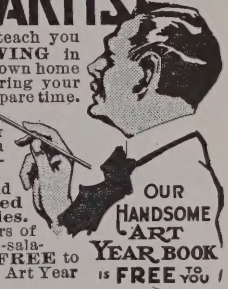

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ACADEMY OF DESIGN STUDENTS WIN PRIZES

Announcement was made today by R. George Smith, secretary of the jury, that at the third monthly meeting of the John Armstrong Chaloner Paris Prize Foundation, for the season of 1922–1923, held at the National Academy of Design, New York City, the jury granted the following awards:

First prize, $50, Nathan Hoffman; second, $30, Samuel Brecher; third, $20, Vuk Vutchinitsh; honorable mention, Bertram G. Breustle, Myron Sokole and David Diamond, all of the National Academy of Design.

Subject—Full-length drawing from the nude.

The jury was composed of Herbert Adams, Thomas W. Dewing, Willar L. Metcalf and Harry W. Watrous.

BOSTON GIRL ARTIST

Miss Miriam Morgan, a student in illustrating, Pennsylvania Academy of Fine Arts, Philadelphia, has attracted the attention of the public by a daring exhibition of art work on a sign 90 feet above the street.

While thousands of pedestrians and motorists blocked traffic at Thirteenth and Chestnut Streets, Philadelphia, she nonchalantly drew sketches of individuals among her spectators, much to the delight and astonishment of the crowds.

Her unique "stunt" was done in the interest of the Philadelphia Palace of Progress, a civic exhibition to be given in the Commercial Museum next May, and through her efforts the public has become well acquainted with the plans for the exposition.

Miss Morgan is a native of Boston and gifted in her studies.

Lucius W. Hitchcock will serve, this summer, as an instructor in illustration, together with Frank Allen and Henry B. Snell, N.A., both of the painting classes, at the Boothbay Studios, Boothbay Harbor, Me. Information may be had relative to the courses at 220 A Willoughby Avenue, Brooklyn, N. Y.

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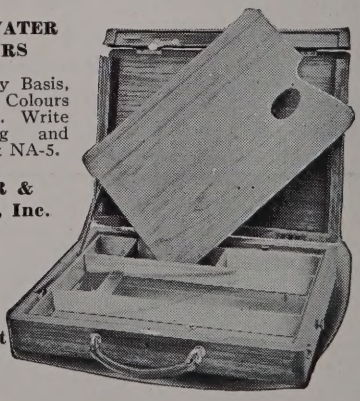

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An exhibition of portraits by Mademoiselle Micheline Resco opened at the Wildenstein Galleries, 647 Fifth Avenue, New York City. Mlle. Resco is a young Parisian who has already an assured background of achievement. Among those who have sat for her, and whose portraits are included in the exhibition are General Pershing, Marshal Foch, Marshal Fayolle, King Alexander of Jugoslavia, Emir Faycal, Cardinal Dubois, Archbishop of Paris, and President Alvear of the Argentine Republic.

One of her portraits of General Pershing won the prize of $3,000 offered by the Knights of Columbus for the best portrait of General Pershing, and was presented by them to the War Museum of the Invalides, in Paris.

Mlle. Resco works in pastel, oils, and crayon. Her work shows a fine sensitiveness to the individualities of her sitters. Combined with great facility for realizing a likeness, Mlle. Resco records her interpretations with vivacity and subtlety. Her portraits of contemporary celebrities are a gallery of human and historic documents.

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Displaying innocence and grace as one,
In thought-tints valued as the purest gold
We yet have found.

Art is not vulgar as the mob would think
Nor does it tend to drag the high Truth down
Into the mire of sin, whose slippery brink,
We cringe to see.

Art has no shadow of a lower kind,
That seeks to follow Truth with mocking step,
Nor can it picture sin, nor evil find
In human mould.

Art ever throws the silver light of God
On His creations—allowing all to see
Their wondrous beauty, the everlasting Good,
To change our way.

—William C. Dennis.

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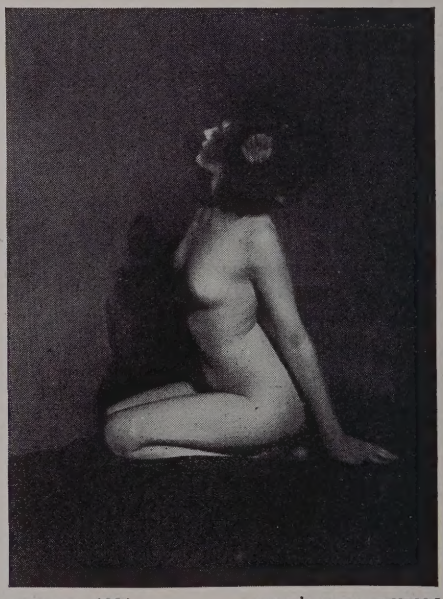

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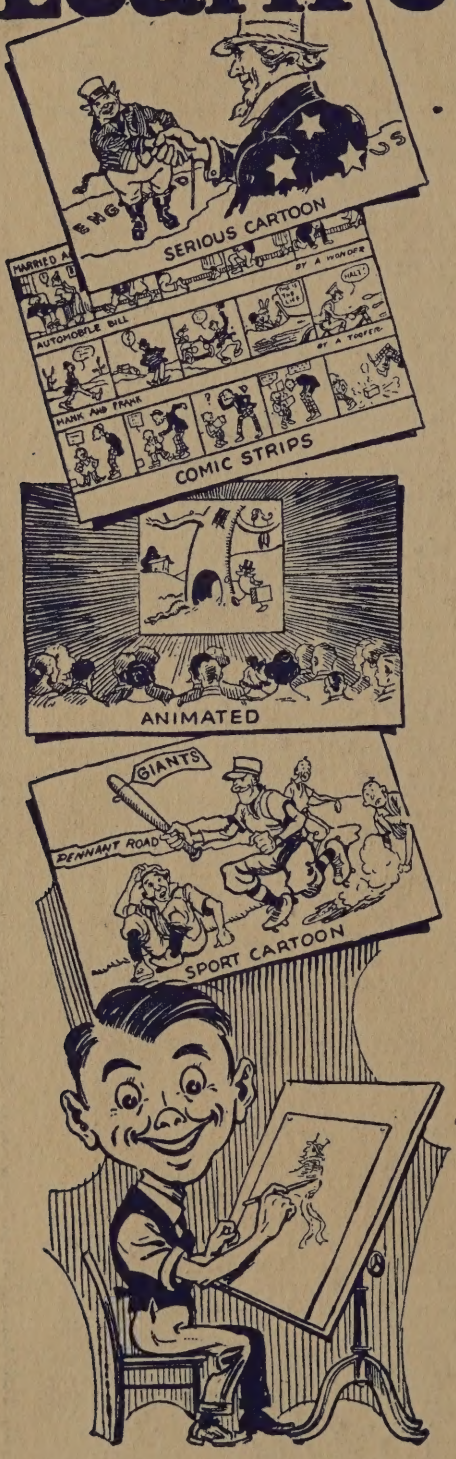

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